



FRONT

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Frontispiece:

Armor for the Bride, Duchamp Project

Photo Credit: Michael Moran

altered excerpts

from a collection of remains

from recent projects

involving the body as component,

body as motor,

body as site

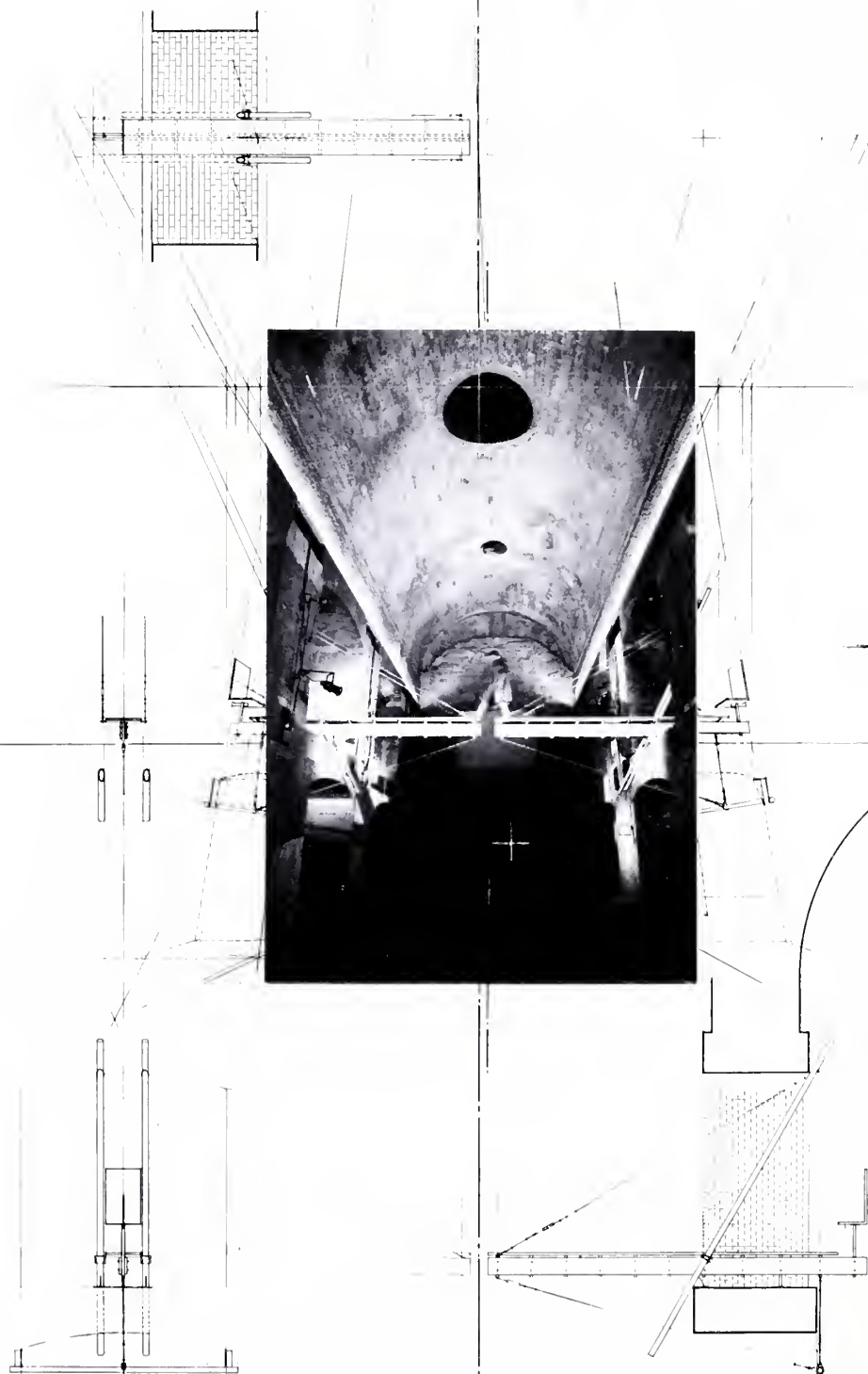
bodybuildings

architectural facts and fictions



Diller + Scofidio

Fall 1987



**Bridge, a probe into the
aesthetics of danger**

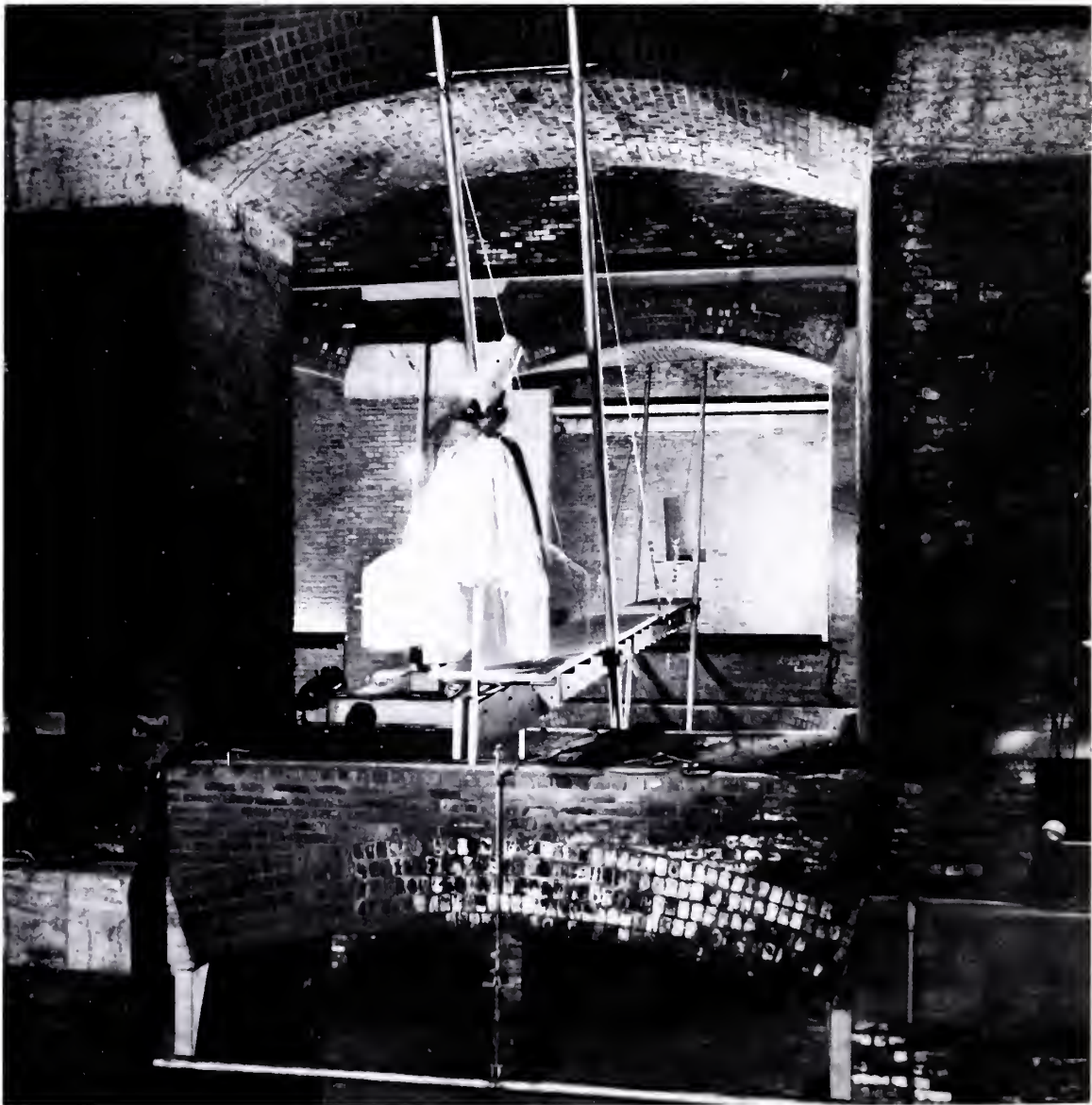
The center of a bridge is a
Janissian moment; a location
that is no longer here but not
yet there.

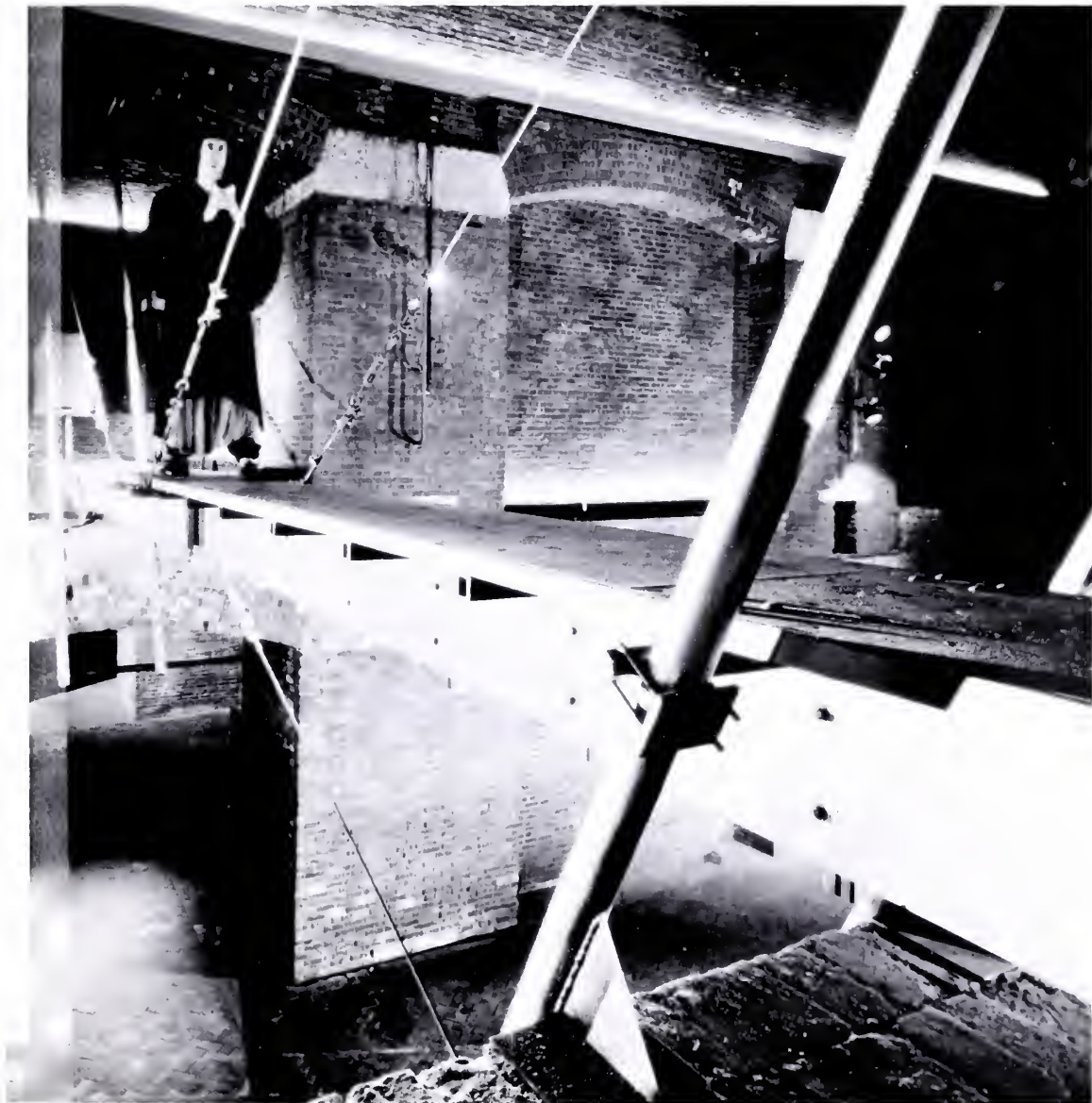
Each of two discrete cantilever
units has eight components.
Four cables are tensioned to
compress four rigid members
against the Anchorage walls,
using no mechanical connec-
tions into the masonry. A gap
between the two structures can
only be spanned by the body.
The bridge is consummated,
momentarily, by the human
stride.

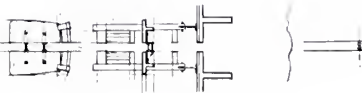
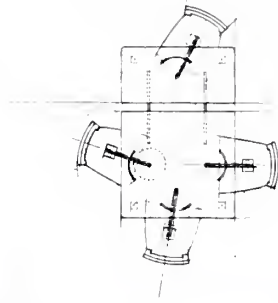
Installation in the Anchorage of
the Brooklyn Bridge, used in
performance of 'Memory
Theatre of Giulio Camillo', by
Matthew Maguire.
Sponsored by Creative Time
Summer, 1986

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**Materials: Structural lumber, laminated
plywood, steel pipes and fittings
50' long x 2' wide at +20'**







the withDrawing Room: versions and subversions, *a probe into the conventions of private rite*

The installation designates a 'domestic field' in the interval between the skin of the house and the skin of the body. Within that field, the irreducible domestic unit, the resident, engages a series of architectural episodes, progressively private in nature. The first, confronts the issue of the property line, of legal and moral limits. A second, involves etiquette a correct order. A third, addresses the condition of intimacy and the last, examines the narcissistic impulse.

Installation in a house by
David Ireland, San Francisco
Sponsored by The Capp Street
Project
Summer, 1987

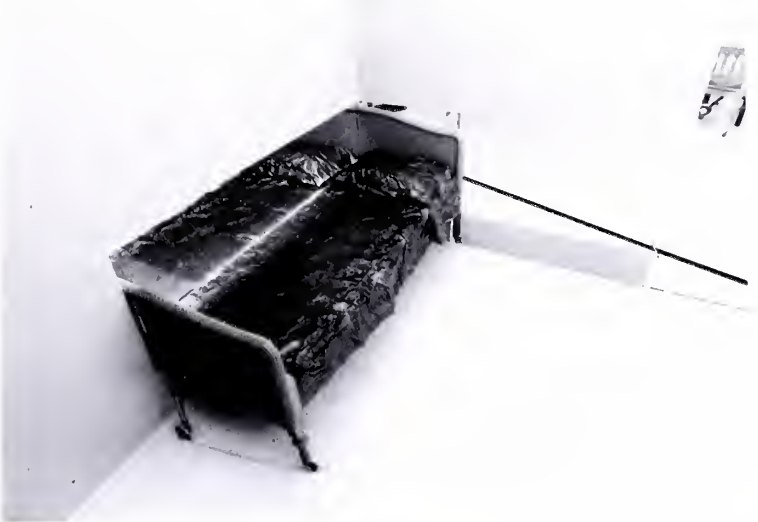
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Connection to suspended table allowing
chairs to slide forward and back and
rotate about the center of the plate

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Assisted drawing on floor by mechanical
bed



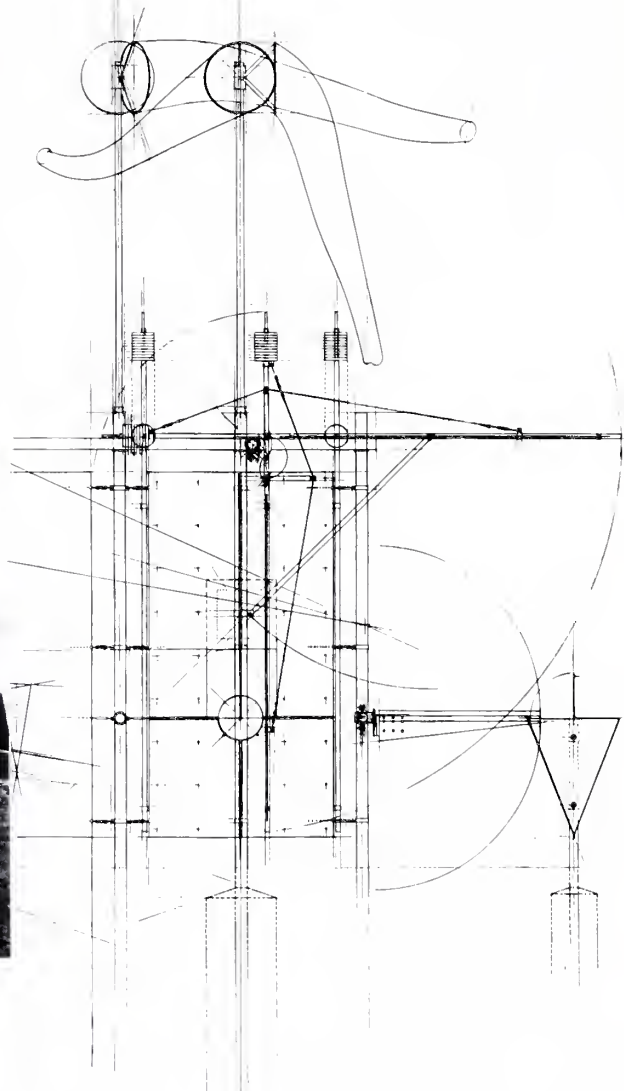
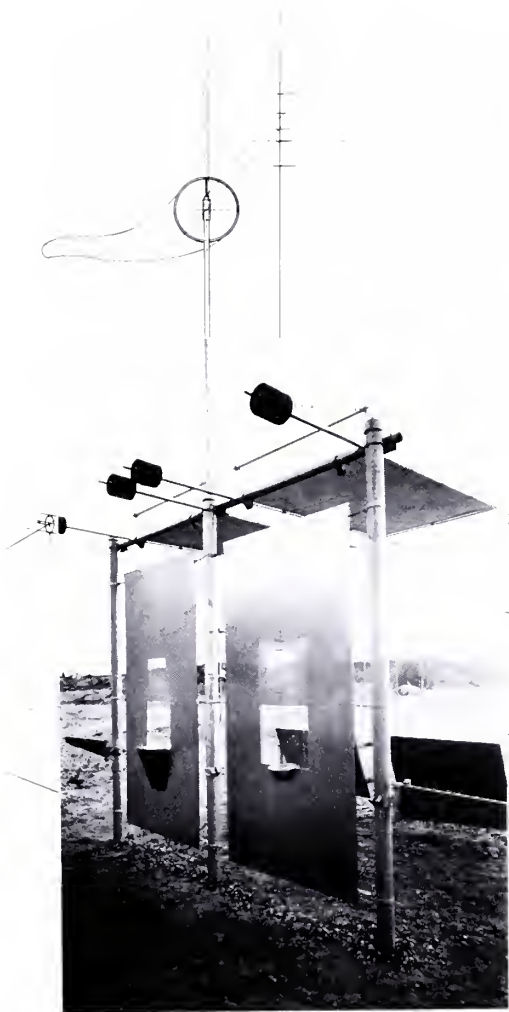
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Cleavage at property line is refracted
into the house





Gate, a probe into the commercial encounter

The interface between Manhattan's erased natural edge and landfill awaiting speculators' development is marked by a vertical membrane at the entrance to the exhibition site. The datum physically separates the gatekeepers from the public, yet allows hands to meet in the act of monetary transaction.

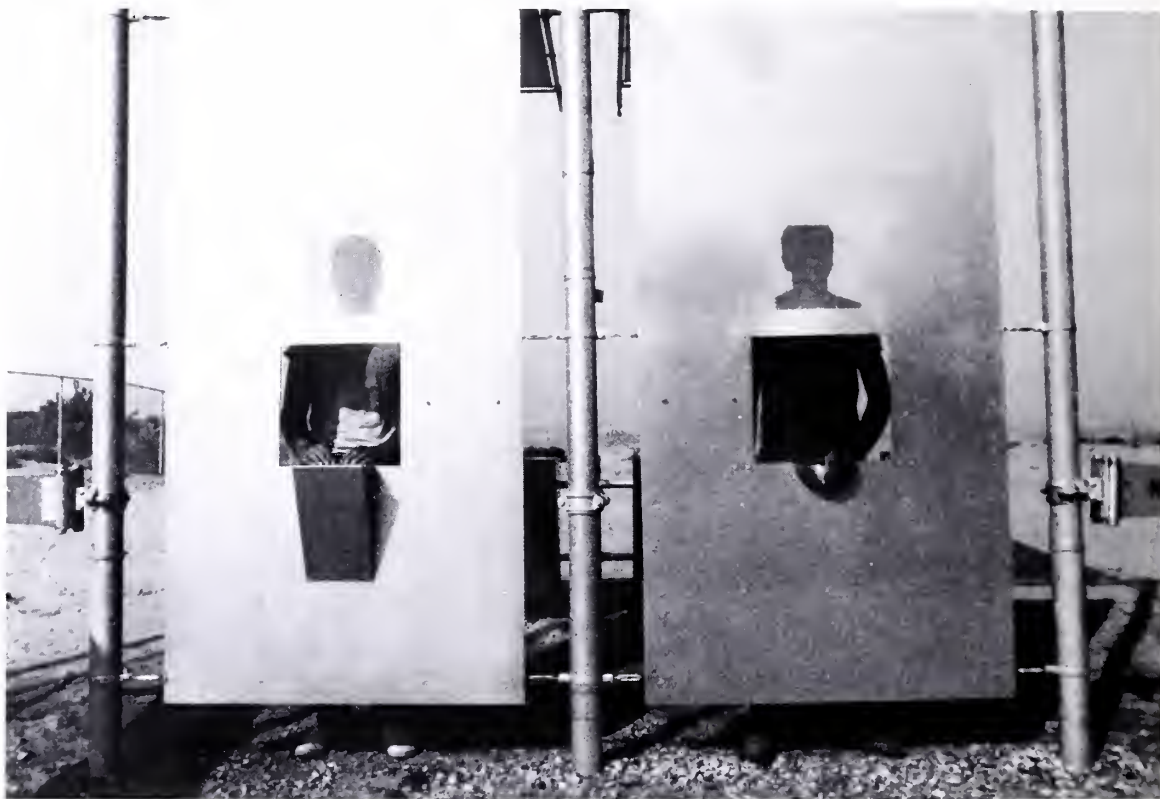
Installation at Art on the Beach, Battery Park City Landfill, N.Y.
Sponsored by Creative Time
Summer, 1984, 1985

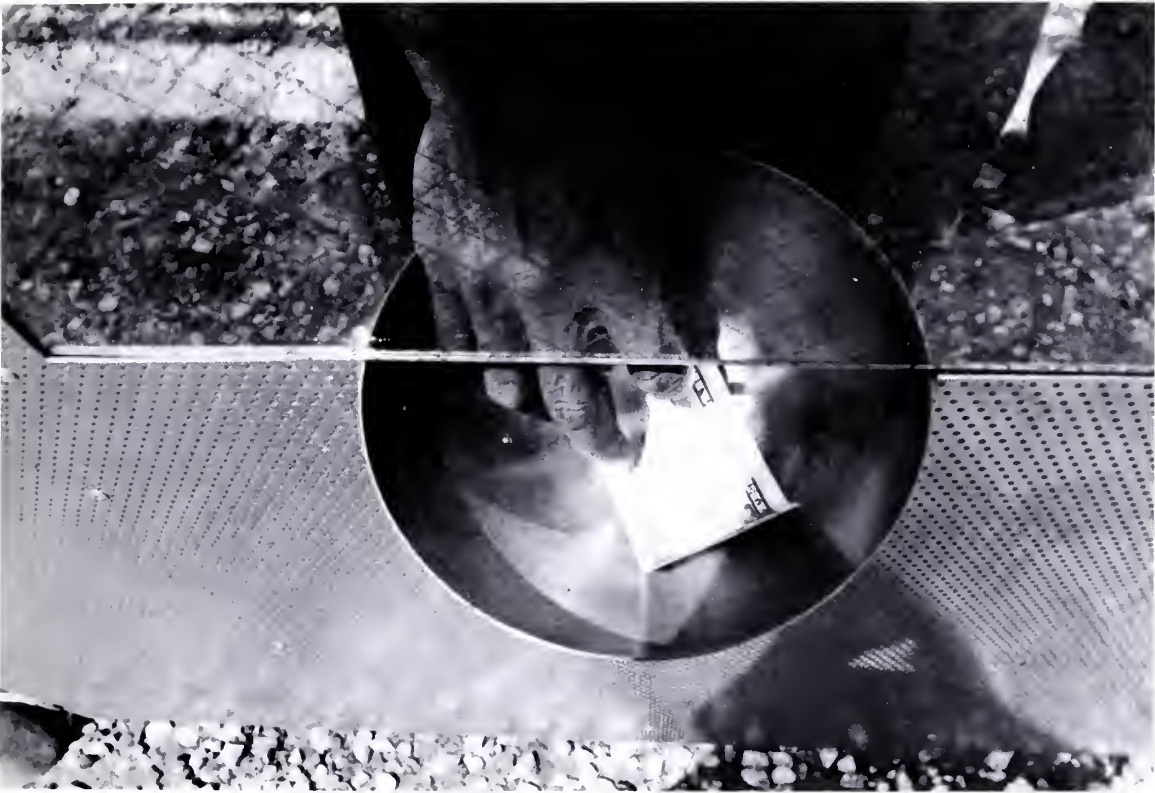
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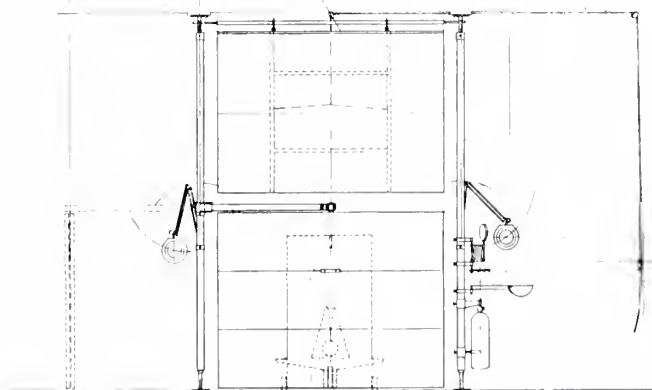
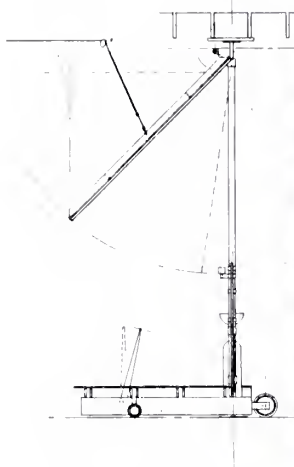
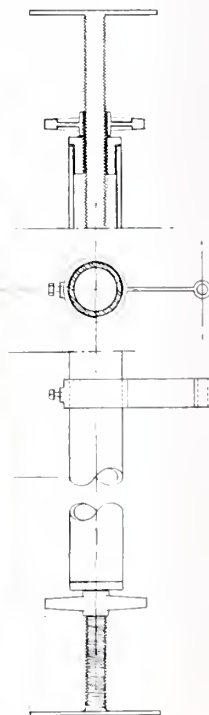
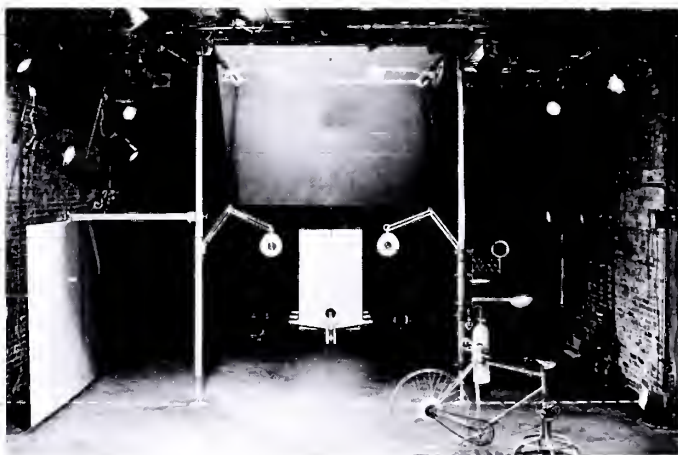
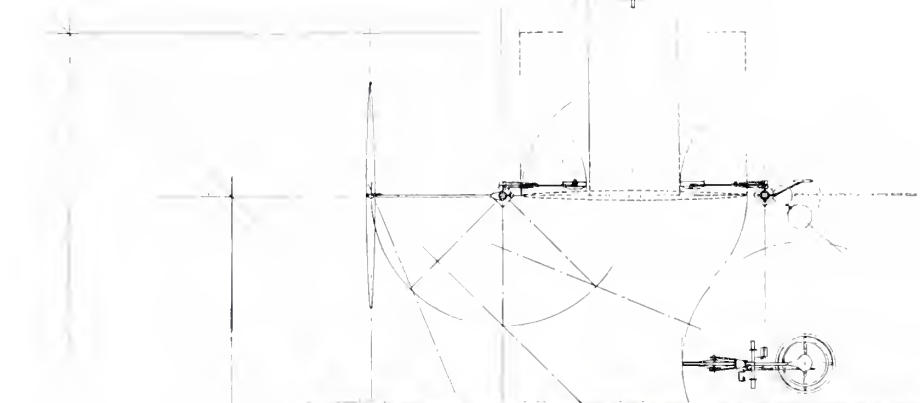
Materials: Galvanized pipe, standard fence fittings, perforated aluminum panels, dumbbell weights, wind socks

Perforations in aluminum panels are
overdrilled at face

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Ignited by Duchamp's Large Glass, the theaterwork is a circuitous anti-narrative; its objective is irreconcilability—between male and female, between image and word. The set takes on as its program the formula, “a b accordance”, from the notes of the Green Box.

A Delay in Glass or “The Rotary Notary and His Hot Plate”, *a probe into the instability of gender*

The stage is graphically divided in half across its width to separate the zone of the female element, the Bride from that of the male element, the Bachelor. It is the datum of the Apparatus.

The Apparatus has two constituent parts, vertically stacked. The concealing panel, hung from a rotating beam, swivels 360° on a pivot hinge. A rotation of 180° will alternate the locations of the Bride and Bachelor relative to the audience. Because both characters may never occupy the same zone at the same time, they may be suspected of being the same person. The revealing panel, a mirror, reflects to the audience the image of the character obscured by the opaque panel. The mirror is a reflecting hinge, rotating plan into elevation and elevation into plan.

The Apparatus permits the audience to observe the Bride and the image of the Bachelor or, conversely, the Bachelor and the image of the Bride. Their separate performances are simultaneous and sometimes coincident. The Apparatus is a reconsidered proscenium edge, separating real from virtual, actual from illusory and physical from ‘pataphysical’.

Performed at La Mama ETC, N.Y.

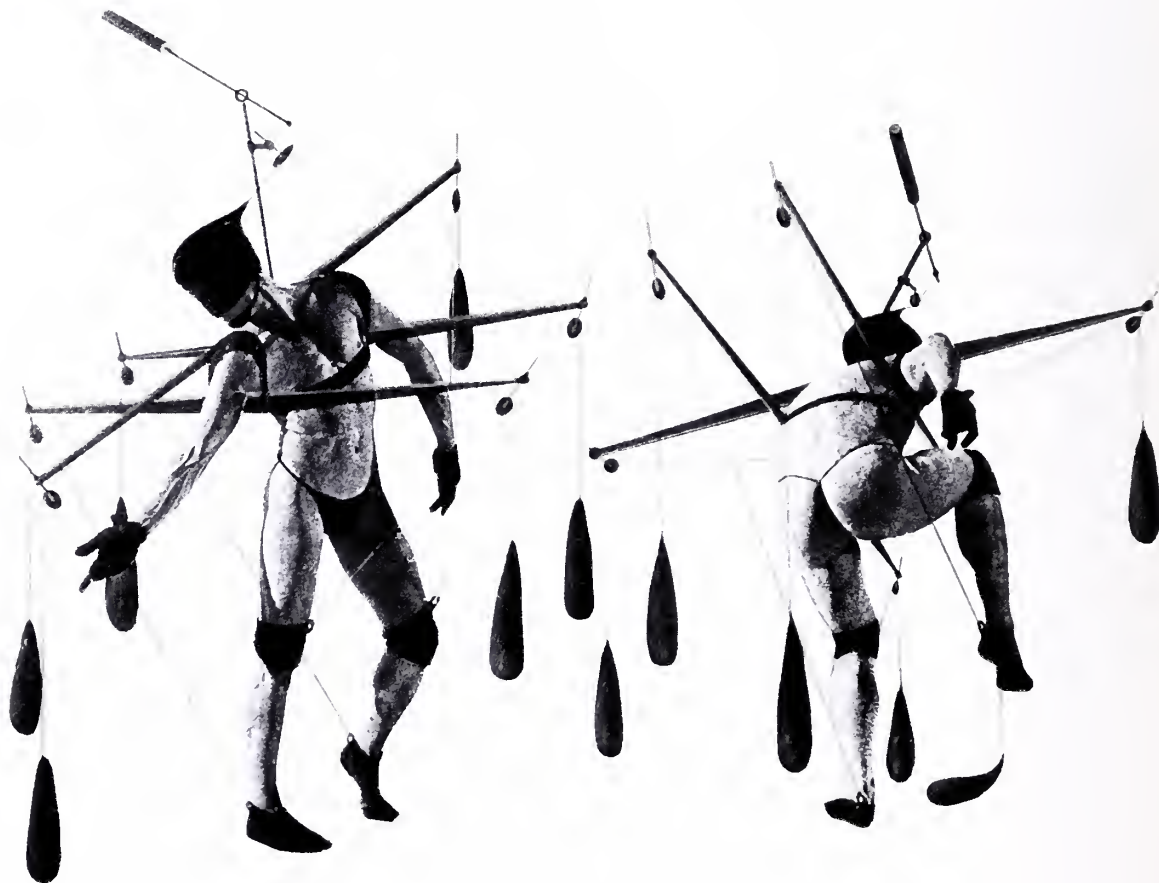
Directed by Susan Mosakowski, composed by Vito Ricci
Funded in part by the Graham Foundation, NYSCA and Lily Auchincloss
Spring, 1987

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Materials: Steel pipe, fittings and body constructions, aluminum skin stretched over frame, optical grade mylar mirrors

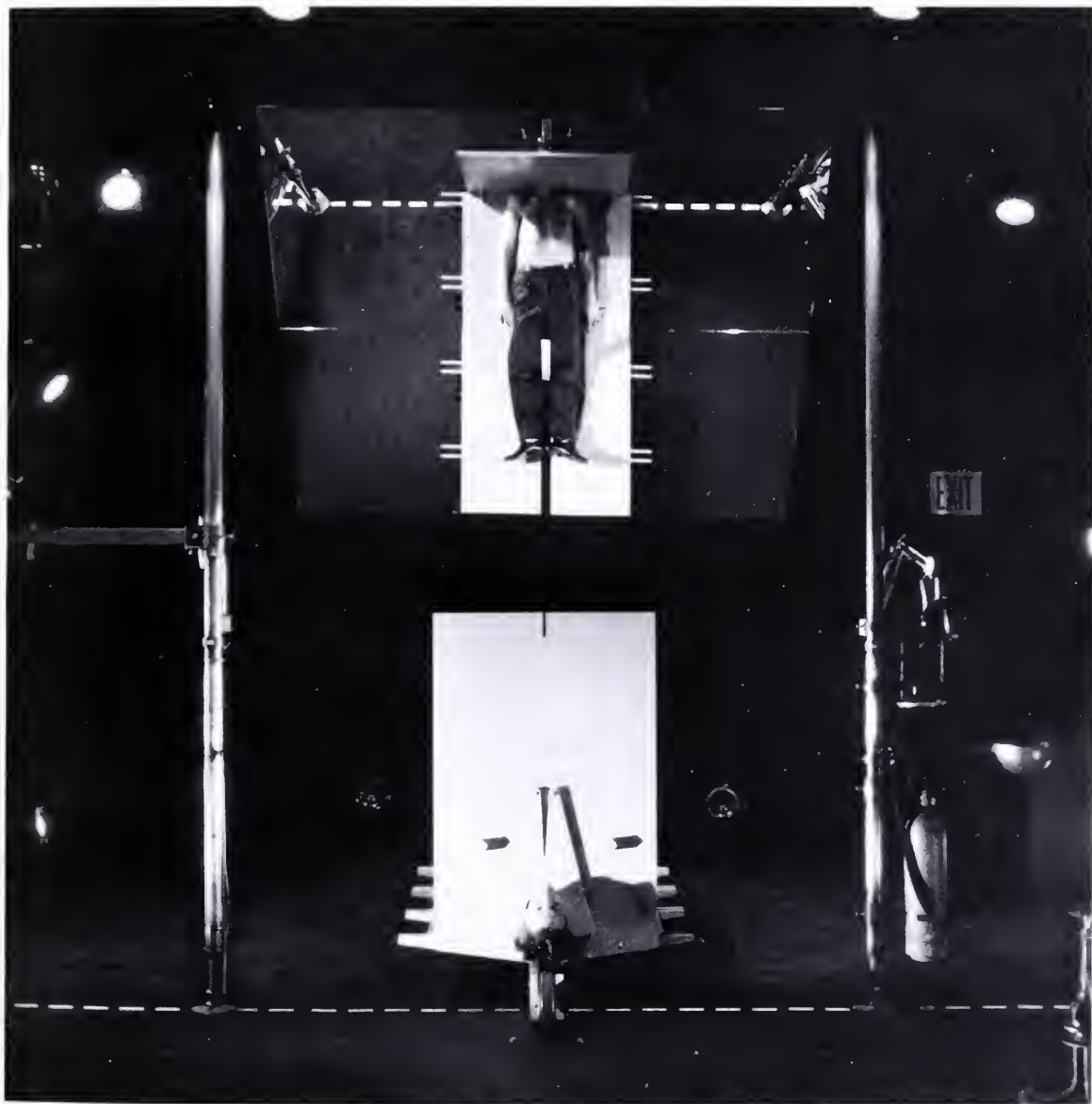






Mechanical bed, the disembodied head
of the Bachelor recites commands to his
beheaded body

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Elizabeth Diller
born, Lodz, Poland

Ricardo Scofidio
born, New York, New York

Recent Projects

Education

Cooper Union, School of Art
Cooper Union, School of
Architecture, B. Arch.

Awards

Fellowship, Graham Foundation
Fellowship, N.Y. Foundation for
the Arts
Travelling Fellowship, American
Academy in Rome, NIAE
Grant, N.Y. State Council for
the Arts
Bessie Dance and Performance
Award

Education

Cooper Union, School of Art and
Architecture
Columbia University, B. Arch.

Awards

Fellowship, New York Founda-
tion for the Arts
American Iron and Steel In-
stitute Award
Brighton Beach and Ruberoid
Design Competitions
William Kinne Memorial
Travelling Fellowship
Bessie Dance and Performance
Award

Both Elizabeth Diller and
Ricardo Scofidio are on the
faculty of the Chanin School of
Architecture at the Cooper
Union

the withDrawing Room: ver-
sions and subversions, in-
stallation at 65 Capp Street,
San Francisco

Competition, Nature Morte
Gallery, New York, installation
to be completed in May 1988

“Rotary Notary and His Hot
Plate”, set and costumes for
theater work based on Marcel
Duchamp’s Large Glass, La
Mama ETC, Painted Bride Art
Center

“Memory Theatre of Giulio
Camillo”, installation used in
performance in the Anchorage
of the Brooklyn Bridge

Urban, Suburban, Rural Win-
dows, installation at the XVII
Triennale in Milan

Sentinel and Entry Gate in-
stallations at Art on the Beach,
Battery Park City Landfill,
New York

American Mysteries, stage set
performed at La Mama ETC,
Southern Theater sponsored by
the Walker Art Center

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'Bodybuildings' by Diller + Scofidio is the first issue of the publication FRONT, cataloging exhibitions and projects of STOREFRONT. Each issue will be a collaborative production, lead by the artists and architects whose work is presented, with the aim of expressing the unique character of the work itself. FRONT is founded on an ideal of creative freedom, sustained in an atmosphere of democratic discourse.

Kyong Park
August, 1987

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